



MEMBERS EXCHANGE

Publication of the American Medallist Sculpture Association
Web site: <http://www.amsamedals.org> Email: amsanews@frontier.com

October - November - December 2011



An informal AMSA get-together at Eugene Daub's studio on Dec. 4th, 2011.

From left: AMSA webmaster Mark Deering, board members Mel Wacks and Lotte Cherin with president Eugene Daub.

Dear friends and fellow AMSA members :

For me, medals fall into two categories. The ones we do for *other people* and ... the ones we do *for ourselves*. We're usually self motivated and inspired to create the latter. Having said that, I must also tell you that taking a commission or creating a design for a competition has lead to what I consider some of my best work! I have found that by digging into what is [to me] a relatively unknown subject, I'll find inspiration in places that I would not formerly have imagined.

Digging into a subject is an adventure. By mining for images and learning about an amazing individual and their respective accomplishments, we discover what made them an historic figure.

To be the art director and to stage the person or event through your own personal prism on two sides of a medal - that's power! If you can find the time, it's worth the journey.

I encourage you to consider participation in one of the calls for entries listed in this issue. It's worth it even if yours is not to be the chosen design.

Frankly, almost everything I know about history is due to thirty years of competitions. Remember that many times, it's not the experienced artist who triumphs. It's usually the inspired idea that wins the day.

Members, start your engines!

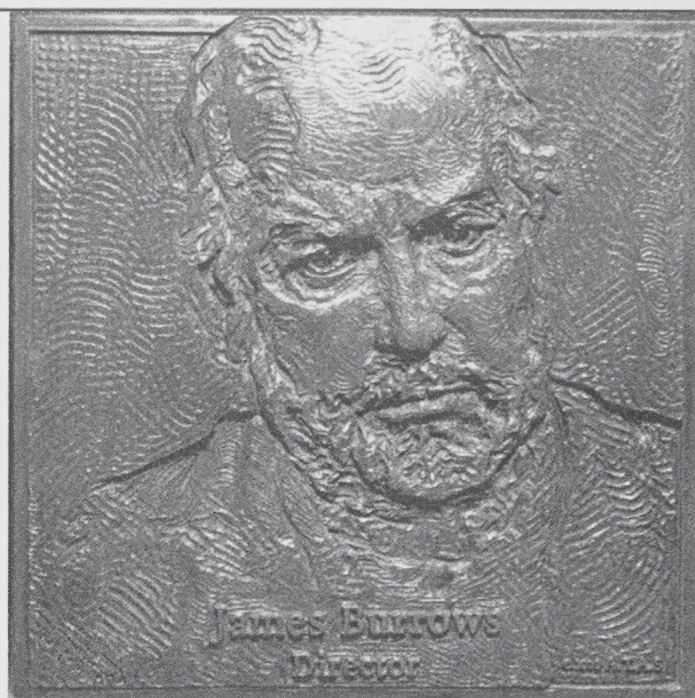
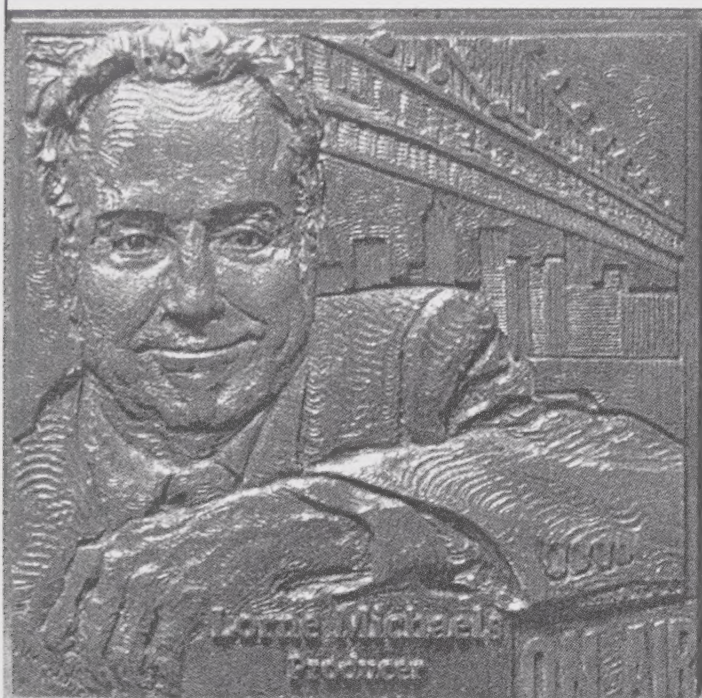
Wishing you my best regards and warmest wishes for the New Year.

Eugene Daub
AMSA President

New member Wesley Wofford

Wesley is a sculptor in Cashiers, North Carolina that began his sculpture career in the film industry, creating prosthetics and lifelike simulations for motion pictures, which garnered him both an Emmy and an Academy Award. In 2001 he built a studio and home in the Blue Ridge Mountains and shifted his focus to fine art figurative sculpture. He works on multiple scales, from intimate portrait busts and plaques to large monumental works. His gallery work explores two different paths, one concerning emotionally complex themes and the other celebrating the beauty of the figure with gestural abstraction.

Wesley became a professional member of The National Sculpture Society in 2011. He recently had two bronze relief plaques installed at The Academy of Television Arts and Sciences in Burbank, CA. The 12.5" x 12.5" x 3/8" plaques, see below, were part of a larger fountain installation to commemorate the members of the academy inducted into the Hall of Fame.



We are accepting ads in the Members Exchange !!

AMSA's advertising policy.

Each AMSA member gets one free "1 inch" ad per year.

Each additional "1 inch" ad for a member is \$5.

Business card ad is \$8 per issue or \$32 per year/4 issues.

Non-members may run a "1 inch" ad for a flat fee of \$10/ issue.

A one inch ad may have about 40-50 words and be a maximum of 6 lines long.

For commercial businesses:

A half-page business ad is \$100 for the year/ 4 issues.

A quarter-page business ad is \$60 per year/ 4 issues.

ILLUSTRATING CONCEPTS FOR MEDAL PROJECTS: Less was more for Saint-Gaudens, but more works better for me.

Jamie Franki

In 1904, President Theodore Roosevelt broke with U.S. Mint tradition by inviting an outside artist, Augustus Saint-Gaudens, to design and sculpt a twenty-dollar gold piece. The turmoil and tribulation leading to the strike of the ultra-high relief coin has been well documented. The Double Eagle probably had more intrigue and complication in its history than most coins or medals. Historians tend to focus upon the back-story of the stormy relationship between Saint-Gaudens and Mint Chief Engraver Charles Barber. Numismatists usually comment on the beauty of the finished strikes, or gravitate toward tracking the transactions of the relatively few Double Eagles put into circulation. Personally, I am most intrigued by the beginning of this storied coin's history – Theodore Roosevelt's trust in Saint-Gaudens' vision and ability.

Coins and medals often originate with concept illustrations, created by the artist to demonstrate how subject matter will translate into relief. Saint-Gaudens' loosely articulated pencil sketch of the twenty-dollar gold coin's obverse was quite sufficient for President Roosevelt to understand and approve. After all, Augustus Saint-Gaudens was at the pinnacle of his career, and his outstanding reputation as a sculptor was widely known. Roosevelt *trusted* Saint-Gaudens. He did not need an exact schematic, or a labored trompe l'oeil rendering to make his approval. The drawing had no discernable lettering, and indicated multiple positions for the arms holding the torch and shield. It wasn't even drawn in a true circle, or fully positioned on the paper. Remarkably, Theodore Roosevelt understood how a sculptor thought on paper. Saint-Gaudens expressed his ideas in loosely drawn preliminary strokes, which offered sufficient latitude for discovery and refinement to happen later as his design evolved in clay and in plaster.

A hundred years later in 2004, I spent two years designing coins for the US Mint. In 2006 I started to get requests for medal designs. My practice as a graphic artist informed the way I research and develop ideas for these projects. I've developed a method combining hand-articulated drawing and digital imaging. While each project has been a learning experience, I try to bring the sum total of what I've learned about coins and medals into every new design concept for competitions and invitations. While I've created designs for a variety of organizations, most of my projects have been American Numismatic Association convention medals.

What goes into designing an ANA convention medal? The first important consideration is finding the right concept. While creating art medals for personal reasons has infinite latitude for subject and style, a project such as this must conceptually address aspects of numismatics and/or the history of a convention host city. I try to address both imperatives, without duplicating previous medal ideas or designs from past conventions. My initial research is conducted online. However, once I uncover useful tangents, I've found libraries, museums and foundations help me find clear, authentic hardcopy reference materials and (when necessary,) assist in procuring rights for subject and reference use. Consulting with members of the ANA in the convention host city and at the Colorado Springs headquarters is very important. Over the years, I've spent many hopeful hours polishing ideas for client projects without prior consultation, only to find my solutions were conceptually off the mark. This is a frustrating experience for artist and client alike, and a poor approach to project time management.

Once I have "green lights" on theme and rights usage permission for subject reference material, the design process begins. The process is not unlike assembling a jigsaw puzzle. If the medal is to be struck in a circle, everything I look at must be encircled to be compositionally informative. I place every bit of reference I have on a subject in circles, both individually and in a combined fashion. This helps me see which ideas and shapes stand alone effectively and which are conducive to juxtaposition and connections.

Continued on next page

Some aspects of my medal concept designs are better articulated in pencil, while other steps in my design procedure are made more efficient by using a computer. My “thumbnails” are created as digital collages in Adobe Photoshop, as it is a handy program to quickly layer together images and text. Photoshop is a great tool to manage and manipulate reference, and it is tough to beat for creating specialized type treatment ideas for bas-relief. While Photoshop may be convenient for preliminary investigation, I believe design juries respond to the artistry evident in freehand drawing. As such, I use Photoshop to organize reference and type into a design – and then use the digital layouts as another reference to draw from. In my re-drawing, I translate photographic or painted references into simulations of monochromatic bas-relief. Localized color, cast shadow and depth structure must be adjusted to translate the artwork into something which looks like relief. I draw on midrange grey paper with black and white Prismacolor pencils.

I aim for three discernable value schemes in my rendering; the midrange is the paper and highlight and shadow are drawn in black and white. Subject must be illustrated as honestly as possible. It is tempting to get impossibly dimensional with shadows, or to add details that won’t be seen in an actual size strike.

Once I create my conversion renderings on grey paper, I scan them and develop finished art in Photoshop. I use the computer to reintroduce geometric and text elements, as they are better managed digitally than by drawing. I do find myself “tweaking” my drawings in Photoshop to make value adjustments and refine details. I proof the work through printing rather than on-screen examination. The monitor tends to lie, while a print really shows me where adjustments are needed. I’ll mark up my prints and use them as guides for final on-screen editing. I’ll reduce and print the designs to actual scale so I can see them in the size of an actual striking. I’ll send the work to myself via email as well, so I get an idea how my designs look in lower resolution. Every state of the process is saved in dated files, so I can dip into archives to edit work upon request.

Ultimately, I believe my concept art for medals has two functions. The first order of business is persuading an organization or design jury to select my speculative designs for minting. (Augustus Saint-Gaudens dashed off loose sketches, and his reputation could fill in the blanks. I am still emerging as a medallic artist, so my ideas require more complete articulation.) Additionally, the designs must be useful as comprehensive schematics, to supply art direction for an approved medal concept. The peculiar thing about these designs is they are not the finished art. They are the Mapquest, while the struck medals are the destination.

To illustrate what I do, this article includes some references and medal design ideas I’ve researched and developed in response to a recent invitation from the ANA for their 2012 annual convention to be held in Philadelphia. Ten artists (including several AMSA members) were invited to submit designs. This design solution commemorates David Rittenhouse, a Philadelphia astronomer who was selected to be the first Director of the United States Mint. The obverse portrait is informed by life studies of Rittenhouse painted by Charles Wilson Peale. His signature is adapted from a reproduction of a document Rittenhouse signed while he was Mint Director. Details in the obverse design are from an “Orrey”, a machine Rittenhouse created to track the orbital location of the planets in the Solar System. The reverse design combines the ANA’s “Lamp of Knowledge” motif with elements from a coin designed by David Rittenhouse, the *Nova Constellatio*. As Philadelphia is known as the cradle of Liberty, I modeled the lamp’s burning light after the flame from the Statue of Liberty.

I don’t know what the ANA will select for their next medal. One thing is certain. Researching speculative designs for ANA medals is a lot of fun and definitely serves to broaden horizons. David Rittenhouse is an interesting fellow. The next time I am in Philly, I’ll be sure to stop by Rittenhouse Square for some stargazing.

Jamie Franki is the Associate Chair of the Department of Art + Art History at The University of North Carolina at Charlotte, and currently serves on the AMSA Board. He has designed medals for two ANA National Money Conventions and three ANA World’s Fair of Money Conventions.



In 1904, President Theodore Roosevelt broke with U.S. Mint tradition by inviting an outside artist, Augustus Saint-Gaudens, to design and sculpt a twenty-dollar gold piece.

Shown here is the sketch and finished sculpted model by Saint-Gaudens.



Jamie Franki's design for the 2012 ANA convention medal commemorates David Rittenhouse, a Philadelphia astronomer who was selected to be the first Director of the United States Mint. Franki found inspiration for his design from this earlier ANA medal shown below.



On Mon, Jan 16, 2012 at 3:49 AM, goga ketashvili <gogaketa@yahoo.com> wrote:

i am gela ketashvili from georgia. i am viner olympic games in seoul in 1988 by football. i heve gold medal of 1st plase. i whant to sell this medal and i am interesting is it posibal to sell this medal from you. alsou i am interstin prise this medal. pleas give me ansver if it is posibal to sell from you. olsow i send you piktures of this medal.

Some background I found while Googling "buying and Olympic Medal" -- maybe useful?

Jamie

Olympic silver medals are made of solid silver, but gold medals are made of silver gilded with at least 6 grams of gold. If we look strictly at the current market prices of precious metals — \$19.75 per gram for gold, \$0.35 per gram for silver — the minimum value of an Olympic medal would be about \$144 for gold and \$28 for silver. [All prices in U.S. dollars.] Bronze is presumably worth about as much as a pencil sharpener. This assumes a medal of minimum size based on IOC specifications — 60 mm in diameter and 3 mm thick, weighing about 80g. The Torino doughnuts were much larger than that.

Commodity pricing doesn't reveal the true market value of an Olympic medal, of course. That's a matter of supply and demand. The supply is very limited (but medals are occasionally for sale) and the demand depends largely on who owned the medal in the first place. Michael Jordan's 1992 gold medal for basketball would certainly fetch more on the market than Arkadiusz Skrzypaszek's 1992 gold medal for modern pentathlon. It's difficult to estimate an actual price.

Polish swimmer Otylia Jędrzejczak famously sold her 200-m butterfly gold medal from the 2004 Olympics. Prior to the Sydney games, according to TIME Europe:

[Jędrzejczak] read a novella by Eric-Emmanuel Schmitt called *Oscar and the Lady in Pink*, about a 10-year-old boy dying of leukemia, who, encouraged by a hospital volunteer, writes letters to God about his experiences. The tale inspired Jędrzejczak. "Before my first start, I told my friends, If I win [a gold medal], I'll sell it for the children."

She was true to her word, putting the medal up for auction in December 2004. It sold for more than \$82,000. This was admittedly a special case, and surely the winning bidder, a Polish food company, was at least as interested in donating to charity (and the accompanying publicity) as it was in purchasing a souvenir. If Jędrzejczak had been selling her medal with a "Why lie? Need money for booze" sign, I'm sure it would have sold for much, much less.

I took a look on eBay and found two medals for sale, both shipping from Romania. The "Buy It Now" prices were \$2,800 for the Montreal 1976 silver medal in canoe, and \$1,999 for the Cortina 1956 bronze medal (unspecified sport). That's perhaps a more realistic estimate of the "street value" of Olympic medals.

Sources: Blueprint for Financial Prosperity, My Way (Reuters), Wikipedia: Otylia Jędrzejczak, TIME Europe



**An invitation to all AMSA members in good standing
from our friends to the north, Medallie Art Society of Canada MASC.**

The Medallie Art Society of Canada and the Niagara 1812 Bicentennial Legacy Council are hosting an exhibition of commemorative medals celebrating the 200th anniversary of the War of 1812, and the ensuing 200 years of peace between what is now Canada and the United States of America. The exhibition will be held from June through August 2012, at the Rodman Hall Art Centre of Brock University in St. Catharines, Ontario. MASC and the Legacy Council invite submissions of medals to commemorate this 200th anniversary to be received no later than **May 15, 2012**.

Honorarium:

A jury comprised of one representative each from MASC, the 1812 Legacy Committee, and Rodman Hall will pick the outstanding medal submitted that best portrays the event and its 200th anniversary to be reproduced and used as a presentation gift for visiting dignitaries, politicians, sponsors, notable volunteers, and for sale to the general public. The artist of the first chosen medal will, in exchange for the copyright of the medal, receive the sum of \$1,000.00 CAD, and one runner up will receive the sum of \$500.00 CAD for their copyright.

Entry forms for the competition is on the MASC website: <http://www.medallieart.ca/>

American Institute of Architects medal design competition.

This year, the New York Chapter of the American Institute of Architects is pleased to announce a competition to redesign our bronze Medal of Honor for the new millennium. The current medal was designed in the early twentieth century, and has been awarded annually since 1914 to an architect or firm of architects for distinguished work and high professional standing. Past recipients include Louis Skidmore (1949), Ludwig Mies van der Rohe (1958), Toshiko Mori (2005), and Daniel Libeskind (2011). As the faces and character of architecture in the city have changed considerably in the last hundred years, the Chapter would like to update our medal accordingly. The winning design, determined by a jury, will be made in bronze (either struck or cast) and given for the first time to the recipient of the 2013 medal.

AIA New York is the oldest and largest chapter of the American Institute of Architects, with over 4,400 architects, allied professionals, students, and public members. AIANY is dedicated to three goals: design excellence, public outreach, and professional development. In the spirit of these aims, we are trying to spread the word about the medal competition to the widest possible range of interested parties. The competition is open to any architect, artist, or student. Entries should be wearable, and closely adhere to the dimensions of the current medal (visible here, with a 10% tolerance for weight and size). The finalists will be announced during the Honors and Awards Luncheon at Cipriani Wall Street (NYC), on April 18th, 2012, when the old medal will also be awarded for the last time.

We would love to let the American Medallie Sculpture Association artists know about the competition. We are also pleased to announce that there will be a \$5,000 prize awarded to the designer of the winning medal entry. If you have any questions, please do not hesitate to email or call me at (212) 358-6125.

Entries are due March 15, 2012 by 5PM and we are eagerly awaiting the results!

Megan Boomer, Development Coordinator
AIA New York Chapter (212) 358-6125 <mboomer@aiany.org>

Gary Cooper completed a 2011 commission of a bronze memorial plaque for permanent installation in the Maine State Capitol's Hall of Flags in Augusta, Maine. It is his 4th bronze plaque commission in the Hall of Flags. He is currently working on a newly awarded commission for a State of Maine Honorable Service bronze plaque, to also be installed in the Hall of Flags.

The Maine Women Veterans Memorial plaque was sculpted using specialized CAD-CAM software on a laptop computer and subsequently machined in plastic to make a master model for lost wax foundry casting.

Maine Women Veterans Memorial Plaque

Bronze, 30.0" x 48.5", 2010,

Dedication: February 18, 2011

Design: An oval tablet comprising four portraits of Maine women who, in the span of four centuries, performed patriotic and military service to the United States of America...

Top, left: **Hannah Watts Weston**, (1758-1855), *Patriot*, Battle of Machias, Maine 1775, American War for Independence.

Top, center: **Emily W. Dana**, (1840-1929), *Union Army Nurse*, Annapolis (Maryland) Naval Hospital, 1863-4, United States Civil War.

Top, right: **Patricia A. (Chadwick) Erickson**, (1920-), *U.S. Women Airforce Service Pilot*, 1943-4, World War II.

Bottom, center: **Annette M. Bachman**, (1986-), E4/Tech. Engineer Specialist, *Maine Army National Guard: 240th Engineer Group*, Global War on Terrorism, Afghanistan, January 2006 – May 2007.



The sun, with 23 rays (Maine, 23rd State, admitted to the Union, 1820) rises from bottom of the plaque to signify the centuries of the future. Above the rising sun, at left & right, is a pair of Maine pine sprays embedded with 16 pine cones representing the 16 Maine counties. A bundle of 13 arrows at right are emblematic of strength in unity, readiness and preparedness in times of conflict and war. At left, the olive branch, symbolic of tranquility and peace.

QUICK TIP – repairing plaster chips, bubbles or breaks

By Heidi Wastweet

If you work with plaster you know how easily bubbles can get into your pour or delicate edges can chip off and interfere with an otherwise clean surface. One fix obviously is to throw away that bad cast and pour a new one but who has time for that? I've tried a myriad of store bought products to try to patch these blemishes without much luck. Some sculptors I've talked to use "dead plaster" to patch holes but I still find that less than ideal and takes a lot of patience. I prefer this little mixture – on a small plastic lid make a little puddle in the middle of about 60% water and 40% good old Elmer's glue (or generic brand). Then mix in enough plaster to make a paste. A pallet knife works great for mixing. Exact working time depends on how thick the mixture but it will set up pretty quickly so, work fast and in small batches if you have a lot to repair. Apply more paste than needed, then clean up the extra after it is about half hardened. When it is completely hardened it is very durable and can be sanded. This patch works on both wet or dry casts.

In more drastic measures simple Elmer's glue can also rescue a broken plaster. Apply glue to both sides of the break and hold together by hand until it takes hold. Then secure the whole thing together with a ratcheting strap and fence and pour a cast as you normally would. It is not necessary to wait until the glue is dry as long as the strap is holding it together. The cast will have seam lines where the breaks were so clean those off and pour another cast. Good as new!

If you have your own patch formulas post it on our Facebook page

New medals by Daniel Altshuler.

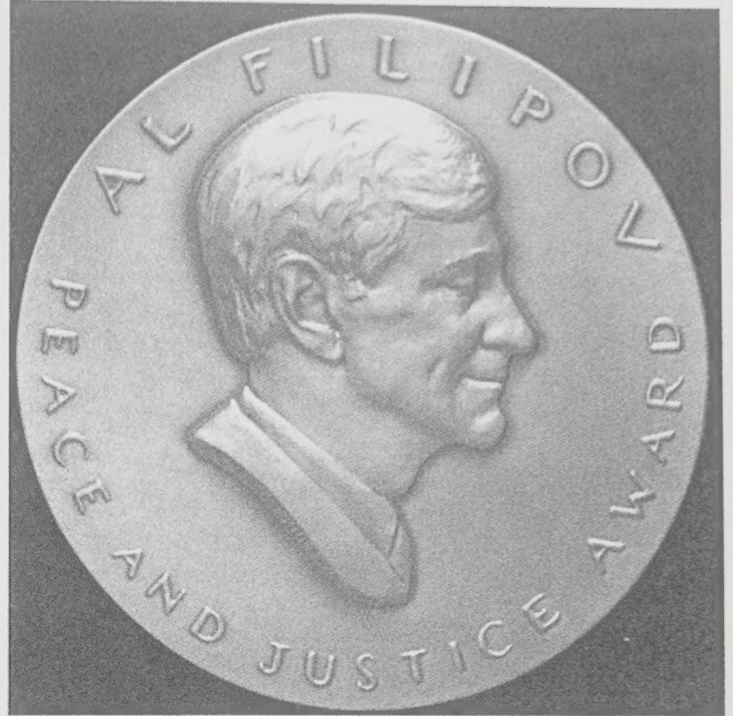
On the right:

Al Filipov Peace and Justice Award medal.

Trinitarian Congregational Church of Concord, Massachusetts, is pleased to announce the presentation of the first Al Filipov Peace and Justice Award on September 14, 2011.

The medal was created by Gloucester sculptor Daniel Altshuler as a commission from the Al Filipov Peace and Justice Forum to commemorate the tenth anniversary of the terrorist attacks of 9/11.

The award bears the likeness of Al Filipov, a church member who died in the first plane that hit the World Trade Center.

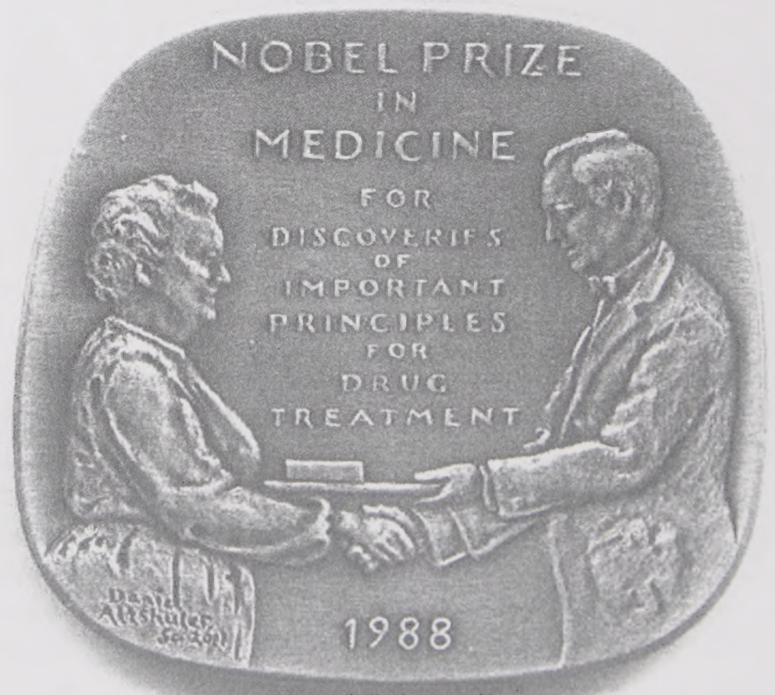


The award will be presented annually to the honoree of the Al Filipov Peace and Justice Forum, which invites individuals who have made important contributions to the causes of justice and peace, to address the community each fall.

The first award was presented to the Rev. Dr. James A. Forbes, Jr., former pastor of the Riverside Church in New York City and founder of Healing of the Nations Foundation.

Below: Gertrude Elion medal.

Gertrude Elion was a Nobel Prize winner for Medicine in 1988. Altshuler was commissioned to create this medal for the Jewish American Hall of Fame.



Medals by Heidi Wastweet.
Wall Street Flipping Coin 1.5" bronze, antiqued



Designed and sculpted by Heidi Wastweet, struck by Golden State Mint in California. Also available in silver.

"With public faith in the stock market, brokers and pundits plummeted it leaves investment decisions just as well left up to the chance flipping of a coin."

On the right:

Obverse of Leventhal Explorer Medal 3" struck brass
Commissioned medal for The Boston Public Library

Designed by Michael Berman; sculpted by Heidi Wastweet

Historian and award-winning filmmaker Ken Burns was honored with the first Leventhal Explorer Medal for his contributions to expanding knowledge of the Civil War.

Below:

"Abbreviated Liberty" 3.5" bronze, edition of 40

This medal is in response to an growing public opinion that our American liberties are being truncated more and more each year.



Liberty.....
 foundation of this
 country, ceaseless
 desire of the
 human spirit,
 labeled,
 conditioned,
 regulated, ..
 abbreviated...



New medals by Jim Licaretz

The medals shown here were created by scanning pre-existing pieces of figure sculptures and then the data was manipulated using 3-d modeling programs.

FreeForm Modeling Plus and ZBrush were the programs used to interlock the torsos in the one medal and to compress and turn the torsos in the other.

Jim chose to cast them in an optically clear resin since they work well with both sides visible at the same time.



May 21-25 Brookgreen Gardens Workshop, "Sculptors' Boot Camp"

with AMSA member Jim Licaretz

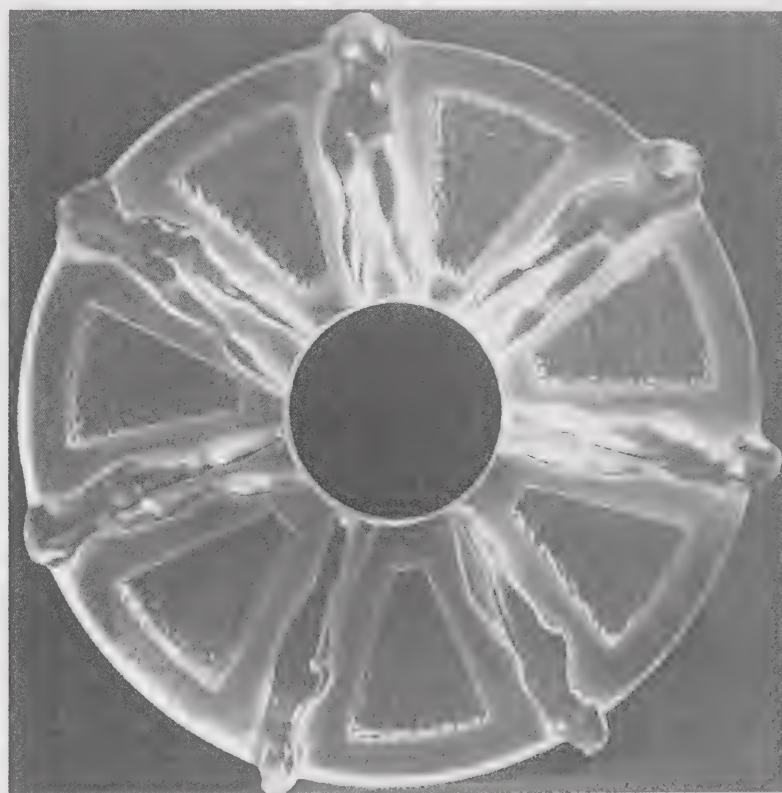
\$650 plus material and model fees. (Mon-Fri).

The concept of the 'Sculptors' Bootcamp' is to give participants a way of realizing form using anatomical landmarks, measurements and overall structural observations and methods to create portraits and figures.

A half life size portrait and a 1/4 size figure will be modeled using the above concepts. The emphasis will be on giving class members a system that can be utilized to create any size figure or portrait.

Additionally, a day will be devoted to the basics of mold making and casting, as well as a power point overview of a few 3-d modeling programs.

Armatures for a half life portrait and quarter size figure as well as preferred plastilene will be required.



AMSA is on Facebook

Did you know AMSA has its own Facebook page? It's a great way to stay in touch with the AMSA membership and put faces to names. View photos of events like the Brookgreen Symposium, post photos of your medals, ask questions, invite members to your exhibit or event. Any member can post to the page. Simply log on to Facebook, search "AMSA" and request to join.

AMSA TREASURY REPORT

29th January 2012

<u>August</u>		Balance 100
September Deposits	1,348 Dues 664 PayPal	
Expenses	17 Geert Maas	
		Balance 2,095
<u>October</u>	Deposits 695 Dues	
Expenses	400 Andy Perala / Newsletter 17 Eugene Daub	
		Balance 2,373
<u>November</u>	Deposits	Balance 5,519 from Cuhaj
	Expenses 0	
		Balance 7,892
<u>December</u>	Deposits 315 Dues	
Expenses	194 Andy Perala / Newsletter	
		Balance 8,013

<u>January 2012</u>		
	Deposits 105 Dues	
		450 PayPal
	Expenses 180 Anne Lise	
		<u>Balance 8,388</u>

Update On FIDEM

The XXXII FIDEM Art Medal Congress will be held in Glasgow between Tuesday 10th July and Saturday 14th July 2012. It will be organised by the Hunter Coin Cabinet of the Hunterian Museum and Art Gallery at the University of Glasgow in collaboration with FIDEM.

The Congress will be held at the University of Glasgow located in one of the liveliest and most cosmopolitan cities in Europe. The Hunterian is the oldest public museum in Scotland and is to be found in the magnificent Main Building of the University, designed in Gothic style by Sir George Gilbert Scott, situated in the west end of Glasgow, a short distance from the city centre, the University is one of the city's best known landmarks.

The Congress will be accompanied by a special exhibition which will display the submissions from medallic artists around the world. It will include a full programme of lectures, workshops and visits to places of interest.

For more information, visit:
www.hmag.gla.ac.uk/SAC/fidem1_homepage.htm.

For enquiries please contact:
fidem2012@glasgow.ac.uk

Ten scholarships of 1000 Euros are available to assist the attendance of young artists at the 2012 Congress.

(This information is offered as a guide only to allow delegates to plan ahead and apply for funding if applicable.)
Visit the FIDEM website for details.

The fees are being calculated and are dependent on various factors but as a guide they estimate the basic fee will be around £400 (four hundred pounds sterling). This will include the registration fee, one half day excursion, medal, catalogue and optional workshop. It does not include accommodation, other optional excursions or the Congress dinner.

The registration form will be finalised and available at the end of February 2012.

МЕЖДУНАРОДЕН ПРОЕКТ
НА АТЕЛИЕТО ЗА МЕДАЛНА СКУЛПТУРА ПРИ НХА

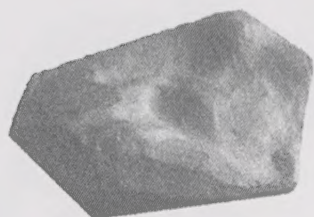
INTERNATIONAL PROJECT
OF THE MEDALLIC SCULPTURE STUDIO SOFIA

MEDALLIWOOD

TO BE DECEMBER NOT TO BE
2011



Alexandra Shevyakova, Ukraine



Alexandre Coxo, Portugal



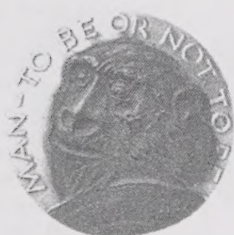
Anatolij Elizarov, Russia



Ann Shaper Pollack, USA



Bisser Nedyalkov, Bulgaria



Bogomil Nikolov, Bulgaria



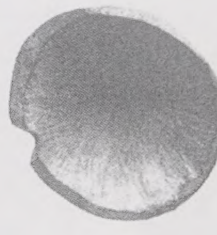
Dasislava Modeva, Bulgaria



Dobromir Tomov, Bulgaria



Edit Varbanova, Bulgaria



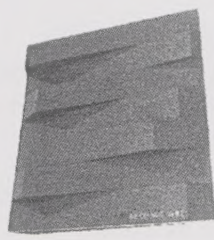
Elitsa Macheva, Bulgaria



Emil Bachyski, Bulgaria



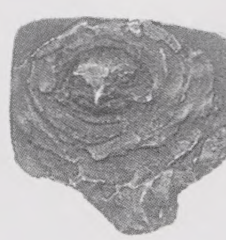
Georgij Postnikov, Russia



Hugo Maciel, Portugal



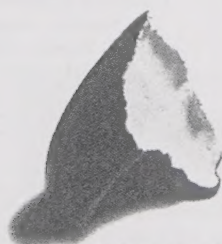
Ivanka Mincheva, USA



Jeanne Stevens-Sollman, USA



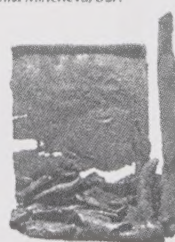
João Duarte, Portugal



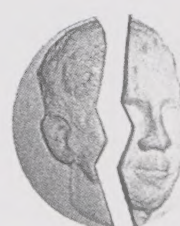
Jose Palhinha, Portugal



Kate Ive UK



Mashiko, USA



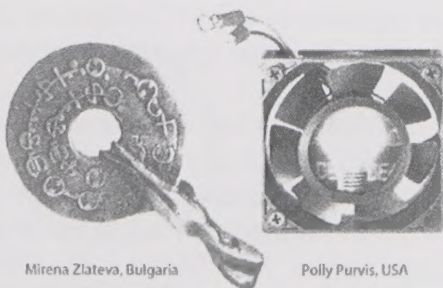
Marisa Reis, Portugal



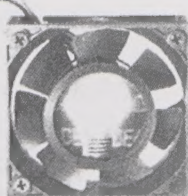
Mihaela Kamenova, Bulgaria



Mihail Malamski, Bulgaria



Mirena Zlateva, Bulgaria



Polly Purvis, USA



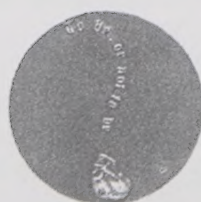
Panayot Panayotov, Bulgaria



Nikoleta Ivanova, Bulgaria



Rada Nikolova, Bulgaria



Sebastian Mikolajczak, Poland



Teodora Draganova, Bulgaria



Thomas Diehn, Germany



Tsvetan Stoyanov, Bulgaria



Yoana Peneva, Bulgaria



Ventsislav Shishkov, Bulgaria

MEDIALIA

... Rack and Hamper Gallery

335 West 38th Street, 4th Floor
New York, NY, 10018
Tel: (212) 971-0963
www.medialiagallery.com

December 3, 2011 - January 21, 2012

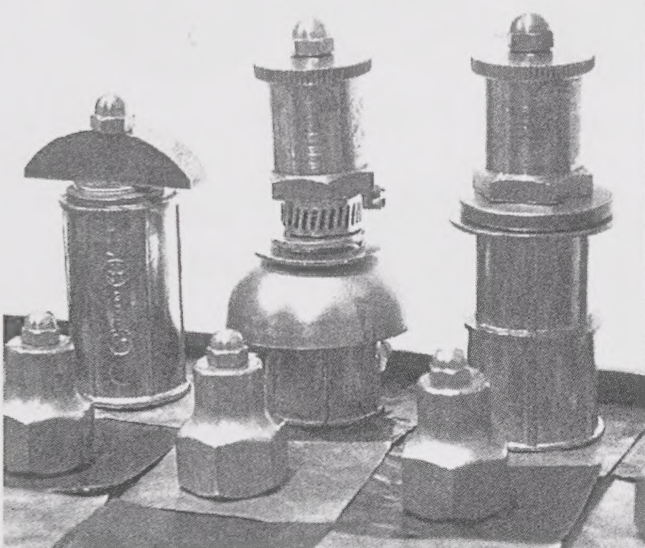
Opening Reception • December 3rd, 3 - 6 pm

Hours:

Wed - Sat, 12 - 5 pm, and by appointment



Tetsuji Seta



Polly Purvis

- Space I -

RECENT MEDALLIC SCULPTURE

Recent medallic sculpture by gallery artists

- Space II -

CHESS • ADJUSTABLE OBJECTS

A group exhibition of chess and other tactile objects

- New Approach Medallic Sculpture Research Center -

AMERICA BETWEEN THE WARS:

United States Art Medals from 1919-1941

Exhibiting artists:

Kazuhiro Adachi - USA / Japan
Lindley Brigga - USA
Nathaniel Butler - USA
Consuelo de la Cuadra - Spain
Uga Drava - Canada
João Duarte - Portugal
Ron Dutton - Britain
Cory Espinosa - USA
Rusdi Genest - Canada
Delio Gennai - Italy
Elisabeta Gut - Italy
Mary Oesterreicher Hamill - USA
Jade Hankinson - USA
Marion Held - USA
Shelley Himmelstein - USA
Naoko Ito - Japan
Masaharu Kakitsubo - Japan
Samantha Kanelstein - USA
Marie Jean Lederman - USA
Michael Malpass - USA
Mauro Manfredi - Italy
Mashiko - USA
Pablo Matia Martín - Spain
Linda Preble McVay - USA
Michael Meszaros - Australia
Sebastian Mikolajczak - Poland
Will Nettleship - USA
Jene Nickford - USA
Bogomil Nikolov - Bulgaria
Roberto Osti - USA / Italy
Barry Parker - USA
Wojciech Pietranik - Australia
Ann Shaper Pollack - USA
Polly Purvis - USA
Lauren Redding - USA
Horacio Romero - Spain
M^a Jesús Romero Palomino - Spain
Susan Rotolo - USA
Philip Schofield - Australia
Tetsuji Seta - Japan
Marika Somogyi - USA
Jeanne Stevens-Sollman - USA
Janis Strupulis - Latvia
Eniko Szollosay - Hungary
Marte Szirmay - New Zealand
Guillermo A. Tazelaar - Argentina
José Teixeira - Portugal
Yumiko Tomobe - USA / Japan
Nicole Vlado - USA

From 6 to 15 October 2011, the Academia Gallery at the National Academy of Art in Sofia was the third, after New York and Lisbon, to host the International student travelling exhibition "New Ideas in Medallic Sculpture". Special guests Mashiko, the main organizer of the project. Dr Melanie Vandenbrouck-Przybylski, assistant curator of V&A in London and the curator of West European Coins and Medals in the Pushkin State Museum in Moscow Julia Krasnobaeva attended the opening ceremony in Sofia.

The guests also visited some of the Bulgarian National Academy of Arts ateliers, as well as Prof. Nikolov's Medallic Sculpture Studio where, in a friendly atmosphere of a meeting with the students, Mashiko was presented MSSS's "Medallist Honoris Causa" medal of honour for her art and her work towards promoting the art of the medal.

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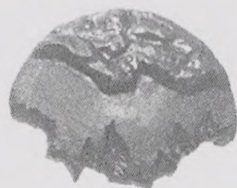
The guests also visited some of the Bulgarian National Academy of Arts ateliers, as well as Prof. Bogomil Nikolov's Medallic Sculpture Studio where, in a friendly atmosphere of a meeting with the students, Mashiko was presented MSSS's "Medallist Honoris Causa" medal of honour for her art and her work towards promoting the art of the medal.

MEDALLIWOOD

HEAVEN NOVEMBER HELL
2011



Alexandra Shevyakova, Ukraine



Alexandre Soho, Portugal



Andreia Perelra, Portugal



Ann Shaper Pollack, USA



Anton Ivanov, Bulgaria



Bogomil Nikolov, Bulgaria



Blisser Nedyalkov, Bulgaria



Dasislava Modeva, Bulgaria



Dobromir Tomov, Bulgaria



Edit Varbanova, Bulgaria



Elitsa Macheva, Bulgaria



Emil Bachlyski, Bulgaria



Georgij Postnikov, Russia



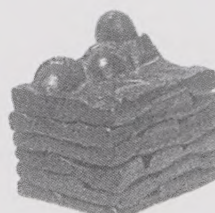
Ivan Georgiev, Bulgaria



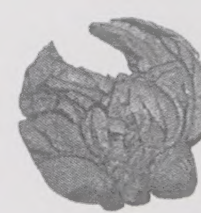
Ivan Vassilev, Bulgaria



Ivanka Mincheva, USA



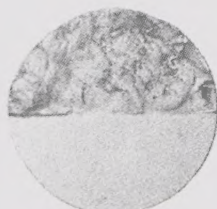
Jeanne Stevens-Sollman, USA



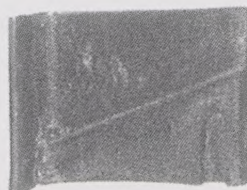
João Duarte, Portugal



Kate Ive, UK



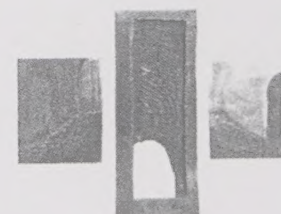
Marisa Reis, Portugal



Mashiko, USA



Mihaela Kamenova, Bulgaria



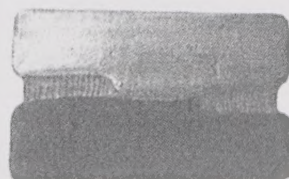
Mihail Malamski, Bulgaria



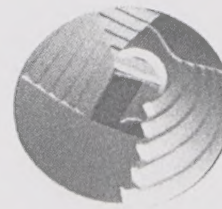
Mirena Zlateva, Bulgaria



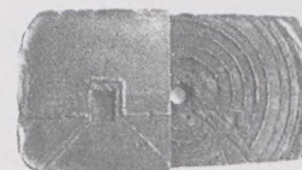
Natasha Ratcliffe, UK



Nikoleta Ivanova, Bulgaria



Rada Nikolaeva, Bulgaria



Panayot Panayotov, Bulgaria



Raquel Rita, Portugal



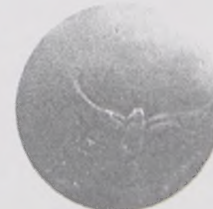
Sebastian Mikolajczak, Poland



Teodora Draganova, Bulgaria



Ventsislav Shishkov, Bulgaria



Yoana Peneva, Bulgaria

2012 SCHEDULE

May 15. Deadline for submission of medals to MASC exhibition commemorating the war of 1812 and two hundred years of peace. MASC website: <http://www.medallicart.ca/>

May 21-25 Brookgreen Garden workshop Sculptors' Boot Camp with Jim Licaretz, \$650 plus material and model fees.

March 15, 2012 Entries due by 5 PM American Institute of Architects "AIA" medal design competition.
Contact : <mboomer@aiany.org>

October 1st to 5th 2012

Relief sculpture - Eugene Daub,
Scottsdale Artists School, Scottsdale Arizona
Ph. 1-480-990-1422
www.scottsdaleartschool.org
contact; Audrey Lemler

October 2012 to January 2013

Exhibition of AMSA members medallic work at Bellevue Art Museum. Prospectus and entry forms available later this spring.

AMSA Officers for 2011 - 2012

President: Eugene Daub
Eugenedaub@cox.net

1st Vice President Anne-Lise Deering
supermedal@frontier.com

2nd Vice President: Heidi Wastweet
Heidi@wastweetstudio.com

Treasurer: Sylvia Perle
perlestudios@hotmail.com

Secretary Friedrike Merck
merckstudio@friedrike.com

Board of Directors:

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Mel Wacks	2012	Numismel@aol.com
Tanya Karpiak	2013	tanyakarpiak@yahoo.com
Douglas White	2013	dkwhite@umich.edu
Jamie Franki	2014	jsfranki@uncc.edu
Warren Spindler	2014	warren@artlab3.net

Newsletter editor: Andy Perala.
Guest editor for this issue: Anne-Lise Deering

AMSA Membership form.

Membership runs from Sept. 1, to Aug. 31.

Enclosed is my check for \$35.00 annual AMSA dues in the U.S.A. and Canada;
\$20.00 for matriculated students (enclose a copy of the current ID card)

Enclosed is my check for \$45.00 annual dues outside the USA and Canada.

Enclosed is my contribution of \$ _____ to further help AMSA reach its goals.

I am an :

Name: _____ *Artist* _____ *Sculptor* _____ *Dealer* _____

Address: _____ *Collector* _____ *Producer /Supplier* _____

City: _____ State _____ Zip _____ *Other* _____

Home Phone: _____ Day Phone (studio/work): _____

Email Address: _____

Please send completed application and payment in US Dollars to: American Medallic Sculpture Association, (AMSA). To ensure receiving your newsletter send your dues to:

AMSA, PO. Box 1201, Edmonds, WA 98020

Dues can also be paid on the website: <amsamedals.org> using PayPal.